

peculiar distinct soul-being that could flit about and exercise a miraculous activity by telepathic means; but through physiological inquiry and philosophical study I lost that belief, and a great disillusionment it was when the beautiful dream dissolved. But gradually I have recovered from the shock I then suffered.

And now that the forty years have elapsed the story has acquired a new interest. And while I no longer believe in spirits, I believe in spirit more than ever before, and in telepathy which means the action of mind at a distance. And I find that, after all, the main truth remains unshaken, namely, the supremacy of mind and its sovereignty in the universe of our experience.

MISCELLANEOUS.

THE EGYPTIAN ACCOUNT OF THE CREATION.

BY THE EDITOR.

The story of the origin of the world begins among the Egyptians as among the Babylonians with the existence of a watery abyss from which, according to the lore of the Heliopolis priests, came forth Nu and Nut. These deities are the male and female attributes of the inert primeval mass, in contrast to Khepera and Ra, the active principle, who like the spirit of Elohim hovers over the waters. The essential feature of this world, however, is the sun, and we see in the Egyptian presentation reproduced as our frontispiece the god Nu with outstretched arms lifting up the boat of the sun-god. The beetle Khepera (the dung beetle) emblem of spontaneous generation, rolls before him the sun, an oblong red disk which is received by a little figure representing the goddess Nut, who (in our picture inverted) stands upon the head of Osiris.

The body of Osiris is bent around in such a way that his toes touch his occiput thus forming a kind of circle which surrounds the realm of the Tuat, the domain of the dead. The Tuat is not limited to the human dead, but comprises also the place for gods where they retire from active work. Chief among them is Ra, the sun-god; he is swallowed up by the mouth of the goddess of Heaven, passes through her body and is born again the next morning. The entrance is pictured as the mouth of a lion and the exit of Ra's resurrection is another lion's mouth, the former being called "To-day," the other "To-morrow."

If we consider the significance of the abode of the dead we shall not be surprised to find Tuat an essential part of the world in a picture representing the Egyptian cosmology whose center is Ra, the sun, with his daily migration over the earth and his return through Tuat.

There is an ancient Egyptian book entitled the "Book of Knowing the Evolutions of Ra and of Overthrowing Apepi." It is frequently found in Egyptian tombs in two distinct versions, and Prof. E. A. Wallis Budge makes the following comment on it (*Gods of the Egyptians*, I, 294-5):

"The words here rendered by 'Evolutions' is *kheperu*, being derived from the root *keper* which means 'to make, to fashion, to produce, to form, to become,' and in a derived sense 'to roll,' so that the title might be translated the 'Book of Knowing the Becomings of Ra,' i. e., the things which were made, or created, or came into being through Ra. In the text the words are placed in the mouth of the god Neb-er-tcher, the lord of the universe and a form of the sun-god Ra, who says, 'I am he who came into being in the form of the god Khepera, and I was the creator of that which came into being, that is to say, I was the creator of everything that came into being; now when I had come into being myself, the things which I created and which came forth from out of my mouth were very many.' In these words Neb-er-tcher, or Ra, says that he took upon himself the form of Khepera, i. e., that he was the god who was most intimately connected with the creation of things of every kind. Khepera was symbolized by a beetle which belonged to the class of *Coprophagi* or 'dung-eaters' which, having laid its eggs in masses of dung, rolled them about until they became spherical in form. These balls, though made of dead, inert matter, contained the germs of life, which, under the influence of warmth, grew, and in due course developed into living creatures which could move about and seek their food. At a very early period in their history the Egyptians associated the sun's disk with the dung ball of the beetle, partly on account of its shape, and partly because it was the source of heat and light and life to man, even as the dung ball was to the young beetles. Having once got the idea that the disk of the sun was like the ball of the beetle, they went a step farther, and imagined that it must be pushed across the sky by a gigantic beetle just as the dung ball was rolled over the ground by a beetle on earth, and in pictures of the sunrise we actually see the disk being pushed up or forward into the sky by a beetle. Gradually the ideas of new life, resurrection, life in a new form, and the like, became attached to the beetle, and the god with the attributes of the beetle, among which in later days was included the idea of self-production, became one of the most important of the forms of Ra, and the creator of heaven, and earth, and the Tuat and all that is in them.

"Having declared under what form he had come into being Khepera goes on to say that his power was not exhausted by one creative act, but that he continued to create new things out of those which he had already made, and he says that they went forth from his mouth. The word 'mouth' may be here a figurative expression, but judging from other parts of the text we are probably intended to understand it literally. The god continues his narrative thus: 'Heaven did not exist, and earth had not come into being, and the things of the earth (plants?) and creeping things had not come into existence in that place (or, at that time), and I raised (or, built up) them from out of Nu from a state of inactivity.' Thus it is clear that Khepera himself was the one thing besides the watery abyss of Nu which was then in existence, and it is evident that we are to understand that he performed the various acts of creation without the help of any female principle, and that Nu had nothing to do with them except to supply the primeval matter, the *Urstoff* of Brugsch, from which all things were made."

Khepera (or as the Greeks called him, the scarab) remained sacred in the eyes of the Egyptians even after the breakdown of their ancient mythological conceptions of the world. So in early Christian times the scarab was used

also as a symbol of Christ as Mr. Isaac Myer says in his monograph on *Scarabs*, pages 63-64:

"After the Christian era the influence of the cult of the scarab was still left. St. Ambrose, archbishop of Milan, calls Jesus 'the good Scarabaeus, who rolled up before him the hitherto unshapen mud of our bodies.' St. Epiphanius has been quoted as saying of Christ: 'He is the scarabaeus of God,' and indeed it appears likely that what may be called Christian forms of the scarab yet exist. One has been described as representing the crucifixion of Jesus; it is white and the engraving is in green, on the back are two palm branches; many others have been found apparently engraved with the Latin cross."

AN ITALIAN WAR HERO.

Captain Riccardo Cipriani, some of whose letters from the Italian front we are publishing on another page, had been an officer in the Italian navy for twenty years but left the navy about six years ago. When war was declared he joined the aviation corps, as his letters explain, and died in action. The King of Italy awarded him a medal "for military valor" which was delivered to one of his sisters at the Naval Academy in his native city Leghorn. At the time of the award the King made the following statement: "Free from any kind of military obligation he enrolled as a simple military observer in the aviation service. In this capacity he made many daring and fruitful observations of the enemy's fire. Flying almost always under fire of the enemy, he finally fell when the enemy's shrapnel set fire to his aeroplane."

The Leghorn Gazette wrote on the same occasion: "He had a brilliant career, which he voluntarily abandoned when access to the highest grades in the navy could be considered practically a sure thing for him. But last May, when Italy declared war against Austria, Cipriani, eager to give his services to his country, although he was entitled to reenter the navy with the rank of *capitano di fregata*, chose to enroll as simple military observer in the aviation corps. He made many important flights, rendering great service, and showing at all times reckless courage. . . . Our brave fellow-citizen Riccardo Cipriani was the third son of Giuseppe Cipriani, brave patriot, who stopping the flight of the Tuscans at Curtatone (May 29, 1848) prolonged the fight which enabled the Piedmontese to win the battle of Goito. His uncle was Leonetto Cipriani, hero of Ceresara and governor of the Romagna."

With regard to the reference to Cipriani's father, his sister, Carlotta J. Cipriani of Chicago, to whom we are indebted for the letters, gives the following information:

"The signal service rendered by my father and uncle to the cause of Italy, was not, however, performed on the battlefield. They, and not really Cavour, were the originators of the alliance which brought Napoleon III to the aid of Piedmont in 1859 and 'made Italy.' Mrs. Browning, who was remarkably *au courant*, refers to this fact in her poem 'Summing up in Italy,' in the lines,

'Pepoli, too, and Cipriani
Imperial cousins and cozeners.'

"They had been able to perform this service, because, like the Buonaparte, the Cipriani had lived in Corsica for a number of centuries. Being quite